

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND
RONALD CHANDLER, *Conductor*

SATURDAY, NOVEMBER 18, 1978, 8:30 P.M.

MACMILLAN THEATRE

*Next Event: University of Toronto Concert Choir, 3 p.m.
Sunday, November 19, 1978, Walter Hall.*

*Next Concert Band concert: Sunday, April 1, 1979, 3 p.
MacMillan Theatre*

P R O G R A M

Tonight's program presents a cross-section of the work being done by composers in Ontario to create a repertoire of Canadian music for the Concert Band.

Stratford Suite
Four Shakespearean Scenes for
Concert Band

Howard Cable

- I Fanfare, Flourish, Sennet
- II Masque by Herne's Oak
(The Merry Wives of Windsor)
- III Ode to Rosalind
(As You Like it)
- IV Elizabeth Princess of England
(Henry VIII)

In addition to his activities as a composer, Howard Cable is also known as a conductor, arranger and producer. His Stratford Suite was published in 1964, and, as the title indicates, was derived from music written for the plays of William Shakespeare as produced at the Stratford Festival in Ontario. The first movement, entitled "Fanfare, Flourish and Sennet", consists of fanfare-like entrance and exit music for the regal characters in Richard the Third; the first features the brass, the second the clarinets, and the third the two combined. "The Masque by Herne's Oak", music for The Merry Wives of Windsor, begins with a slow introduction and is followed by a vigorous Allegro in which the tone of the brass instruments is prominent. These more aggressive instruments are omitted in the graceful "Ode to Rosalind" (from As You Like It) which follows. The music for Henry VIII, "Elizabeth, Princess of England", has a suitably noble theme that builds in grandeur to form an impressive Finale.

CONCERT BAND PERSONNEL (1978)

Flutes

Joanne Geerling
Louise Hanly
Ross Pearson
Patrick Egan (picc)
Ross Carstairs
Carolyn Thompson
Susanna Lyman
Sharon Beeler
Cara Bayly
Evelyn Rennie
Elizabeth Rutter
Rosanne Spinazze
Lauren McCabe

Oboes

Paula Culina
Margo Cahn

Clarinets

Carolyn Horne
Keith Loach
Joseph Orłowski
Judy-Anne Brush (Eb sop)
Susan Willson
Elaine Feuer
Nancy Barrington
Linda Matthews
John Gibaut (Bass Cl)
Sharon Hare
Diane La Gaipa
Patti Paddle

Saxophones

Glenn Schofield
Stuart Seigel
Cathy Stewart
W. Douglas Watson

Bassoons

James Jamieson
Heather Chesley

Trumpets

Philip Price
Neal Farquharson
Burke Carroll
Peggy Matthys
Sandra Chapman
Fran Harvey

French Horns

Raymond Bisha
Janice Hewson
Rita Arendz
Patricia VanWezel
Joanne Bezzubetz
Roy Takayesu
Tom Wade West

Trombones

Mike Newnham
Susan Dustan
David King
Terry Tusz
Karen Maxwell
Shelley Brooks

Euphoniums

Roman Yasinsky
Ken Hudson

Tubas

Ron Parker
Richard Jatiouk

String Basses

Michelle Mayers
Gerry Vaughan

Percussion

John Mele
Rob Pearce
Andrea Duncan
Steve Peckham
Dianne Fragatt

From Upper Canada Suite
The Rifle Boys
Land of the Silver Birch
The Cattle Buyer
Lost Loves

Lawrence R. Bond

Lawrence R. Bond directs the Band at Harbord Collegiate Institute, and his From Upper Canada Suite is an attractive arrangement of four indigenous folk songs which is very suitable for high school bands. The movements are cast in straightforward ternary forms; the second and fourth movements combine the two themes previously heard to form their third section.

Overture for Winds

Gary Kulesha

The Overture for Winds by Gary Kulesha was commissioned through the Ontario Arts Council for the Scarborough Concert Band. Kulesha, a student of Samuel Dolin, is currently directing the Scarborough Wind Ensemble. This work was completed in 1977, and falls into an arch-like form of five sections in which, after a stentorian introduction from the brass, two more lyrical themes are presented and then combined; the work ends with the reprise of material from the introduction.

I N T E R M I S S I O N

Partita Accademica

Godfrey Ridout

Flourish of Fond Farewell
(to Arnold Walter)
March
(to Robert Rosevear)
Nocturne
Scherzo

This year Godfrey Ridout celebrates thirty years of association with the Faculty of Music of the University of Toronto. His Partita Accademica contains dedications

to two of his colleagues: the opening "Flourish of Fond Farewell" is dedicated to the late Arnold Walter, Director of the Faculty of Music from 1952 to 1968. Robert Rosevear, to whom the "March" that follows is dedicated, retired last year after 30 years of service in the music education department. The March has a trio, marked 'con dignita', which is derived from the inversion of the opening gesture of the work.

The "Nocturne" features solo instruments in a lyrical, improvisatory style: first the trumpet, then the clarinet followed by the flute, and ending with the trumpet again. The final "Scherzo" is, vigorous (but for the sustained, folk-song-like oboe solo of the central trio), and constantly shifts from one instrumental section to another.

Round Dance

John Weinzwieg
(adapted for band by Howard Cable)

John Weinzwieg has maintained a seminal influence on Canadian music, and for most listeners needs little introduction. His Round Dance was commissioned by the CBC in 1950. Originally for Orchestra, we hear it tonight in an arrangement for band by Howard Cable. It is a brief but very lively work. The word 'round' in the title in this case would seem to indicate the use of canonic techniques, gradually increasing the number of independent voices to the end, while the dance-like element is provided by a somewhat obstinate basso ostinato.

Romantic Variations

Morley Calvert

The final work on tonight's program, Romantic Variations, is by Morley Calvert, originally of Montreal but now residing in Barrie, Ontario. It consists of a broad twenty-four bar theme and six variations upon it, followed by a Coda. The variations are respectively contrapuntal, lively, slow, agitated, waltz-like, and playful. The Scherzo-like character of the sixth variation is extended into the Coda where it is pitted against the repetition of the opening theme by the brass.

Notes by Daniel Foley